

The intro shows a horse and two riders racing from the castle.

A close-up reveals the smaller figure to be none other than Princess Zelda.

Swinging back around to the castle, we see what the riders were fleeing from, as out on his black charger comes the evil Ganondorf (a younger incarnation of Ganon).

**A**s we first enter the huge exhibition hall at Makuhi Messe – the venue for Nintendo Space World '97 – it's *Legend of Zelda: The Ocarina of Time* that we see first. An hour later, we're still there, transfixed, and it's only our impending interview with Mr. Miyamoto that can tear us away from a game that will surely change 'things' forever. We weren't expecting anything shabby of course, but this, this... what's going on? This game is AMAZING!

GO! 

# LEGEND OF

better than you'd believe was possible

| Legend of Zelda   |       |   |
|---|-------|---|
| NINTENDO  |       |   |
|  | April |  1 |
| UK release TBA  |       |   |







## Quickfact Zelda 64

- At some point in the game, you'll have to use the buttons on the N64 controller to play a tune on the Ocarina of Time.
- Holding 'A' will build up extra power in your sword swipe.
- While Link is holding the staff, the weight of it prevents him from running.
- The D-Pad has no use in the game at all.
- The game will be Rumble Pak compatible but, according to Miyamoto, "only slightly".
- The item/options screen is arranged like a big cube, with you inside looking at different screens on each face of the cube. You can rotate it with the joystick.
- As in Zeldas of old, part of the game will involve collecting medals.
- The 'Equip Item' screen (in the option cube) allows you to alter Link in four areas – boots, clothes, sword and shield.
- The item screen (also inside the option cube) allows you to use items you've picked up along the way.



◁ Pressing R at any time gives you a top-down view of proceedings.

△ The button menu at the top changes according to the situation Link's in.



△ Link draws his dagger and proceeds with caution as he first explores this new room. It's best to go carefully – who knows what might leap out at you.

△ That map down in the bottom right appears to help you get around.

# ZELDA

## THE OCARINA OF TIME



# OVER TO YOU

Before leaving for Tokyo, we polled 100 N64 readers and asked for their most pressing questions concerning *Legend of Zelda: The Ocarina of Time*. And they said...

## What does it look like, then?

Mind-blowing. Remember the time you were most impressed by a computer game? Triple it and add ten. *Legend of Zelda* is utterly amazing. The level of background detail, the fluidity of the animation, the smoothness of the controls, the enormity of the monsters – words cannot do it justice. *Zelda* is in a completely different league.



◀ Here the button menu shows that Link has 16 arrows to fire and 16 bombs as well.

## How do battles work?

As far as fighting is concerned, *Zelda* is very much an action game. Pressing the Z trigger highlights the nearest enemy, and as long as this button is held, Link's attacks are concentrated here. In this mode, the camera changes to widescreen and Link's movement now occurs around the baddy he's attacking. Although this seems like a minor feature, it adds a whole new dimension to the game, changing the way the joystick controls Link and preventing the game camera unwittingly confusing you as you dodge about.

These flowers can swing around and bite as well as spit venom in Link's eyes. Tricky fellows. ▶



△ The game links in-game graphics and cut-scenes seamlessly – even better than *Lylat Wars*.

## What are the controls like?

**Joystick:** Move Link, aiming  
**L:** Map and overhead view. This accesses *Zelda*'s complex menu and option system.  
**Z:** Auto target nearest enemy.  
**B:** Action button. For example, searches areas. 'Check' function (draws dagger and proceeds with caution). At the top of the screen, a green button displays the current action that the B button controls.  
**A:** Unsheathe sword.  
**R:** Crouch.  
**C:** Select weapon/item and use it. The C button menu appears at the top right of the screen.



## What's that thing floating over Link's head?

Link is accompanied in his adventures by a sparkly Will o' the Wisp character called Navi. Whenever Link is in trouble – when he doesn't know what to do or he's under attack – she'll help out. For instance, when we started our first game, and didn't realise we were being attacked by a giant spitting flower, our sparkly floaty friend zapped him on the head for us. When we were a bit lost up a mountain path, she went and floated over a signpost that told us where to go.

## How does the horse come into it?

It looks as if Link's horse will be used to travel between locations in the game world. The show version allowed you a quick try-out in the saddle, revealing that Miyamoto and his team have captured the look and feel of equine transport perfectly. The B button allows Link to whip his charge (to encourage him over the taller fences) producing a Black Beauty-esque whinny. However, for each time you use the whip, Link must give the horse a carrot – warding off complaints from the RSPCA, no doubt.

◀ There was a mysterious white horse loose in this area – perhaps your mission is to recapture him.



## How does the game's time mechanism work?

The version at the show only had Link as an adult – there weren't any of the bits with him as a child. Also, unfortunately, because of the way the game was set up for the show, and because we could only play it for ten minutes at a time before getting thrown off, we weren't able to see how the game's day/night cycle worked. At one stage, night did start to fall, but we were politely moved off before we could investigate further.

**Live from Space World**  
 The *Space World* video gives an idea of what it's like to face the giant *Dodongo*. Wait until he opens his mouth and then lob in a bomb.





▽ Z is pressed here and Link's movement now occurs around the red target sight.



## What weapons does Link have?

The ones we saw were:

- **The sword and shield:** Useful for close-up attacks and seemingly the most powerful of the weapons on show.
- **The wooden staff:** A bit cumbersome to wield (if Link draws it, his running speed is reduced) but useful for attacking things at arm's length.
- **The boomerang:** Zooms out towards whichever enemy is targeted and magically returns to Link's hand.
- **The catapult:** Fires rocks and maybe other projectiles at baddies. You can switch to a first-person view to use this.
- **Bombs:** Similar to the black metal spheres with fizzing fuses of the Inspector Clouseau films, Link used these when we fought the giant lizard boss.
- Miyamoto has also talked about Pachinko balls, nuts and hammers that Link can throw.

## The two Links rumour. Any news?

Unfortunately not – only big Link appeared at the show.

## What do you actually have to do?

Apart from the fighting, the emphasis in *Zelda* definitely seems to be on exploration and puzzle solving. There is an element of running and jumping, but you'll notice from the control buttons below that there's no button to make Link jump. Instead, running towards a ledge causes Link to leap automatically.

▽ These bits didn't mean much to us – are they helpful advice or storyline?

## How much longer do we have to wait?

The game's been put back AGAIN. It's now scheduled for a Japanese release in April. As for a UK release...

## The show game

As *Zelda*'s an RPG, it would have been pretty difficult for visitors to Space World to see much of the game past the opening ten minutes. To get around this, Nintendo formulated a special show version which allowed gamers to jump to specific parts of the game and see much more than a ten minute game would normally allow. It worked roughly like this:

### Intro

A fantastic cinema-style intro sees Link approach Hyrule castle and watch as a young princess is carried away by a Hyrulian guard on a beautiful white horse. As Link waits, out rides the guard's pursuer Ganon (more accurately a younger version of Ganon, Ganondorf) and Link stands face-to-face with him as the intro fades to black.



### GAME TOURS

The game starts with a special menu allowing you (or, more accurately, the nice Japanese gentleman posted to help you) to choose one of three tours to separate parts of the game. These are:

### Hyrule

Four locations to start from: Link's tree house, the Hyrule overworld, an area near a river and the plains outside Hyrule castle (which is where you get to ride the horse).

### The Dungeons

Three more scenarios here each with its own set of tricks to investigate. In this section a map appears in the bottom left of the screen which can be enlarged with the R button.

### The Battles

If there was any one element wowing the crowds the most, it was the battles. Three were playable: one against two Stalfos knights, one against Ghoma (who pauses to drop miniature versions of himself to add to your troubles) and the most impressive of all against Dodongo. This chap is enormous – literally screen-filling. When he opens his mouth, Zelda must lob in a bomb and then, while he's recovering from that, rush up and slash away with his sword.

**TO BE CONTINUED...** We'll be keeping you fully abreast of all the latest *Zelda* information.







# 1998

## A Spa

### GAMES



### 64DD



### MIYAMOTO







For three days last month, Nintendo let its Tokyo public take a peek at the future. This is what we saw...

# ce Odyssey

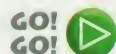
## DIARY



Almost a quarter of a million people went to Nintendo Space World 1997. On show were the games that we'll all be playing in 1998, the extra bits of hardware we might be buying and the philosophy that will drive Nintendo onward towards the year 2000. There was good news, surprising news and disappointment in varying proportions, as well as firm proof that however much you know about Nintendo, they're still able to pull the odd grand surprise out of the bag every now and then.

N64 Magazine was lucky enough to spend the week of the show in Tokyo, travelling religiously with the hordes of people to Japan's biggest exhibition centre, Makuhari Messe, to jostle with the crowds for a first look at loads of new games. We were also privileged to meet and chat with Mario's dad himself, Shigeru Miyamoto, as well as many of the other senior cheeses at Nintendo HQ. And we went shopping in the evenings.

Most important of all though were the games we saw and played. You'll have seen a few of them up at the front of the magazine, but there were loads more besides. These are our impressions of them...







△ An enormous person-sized Pikachu wandered around the hall.

△ Nearly a quarter of million people visited the show. Not all at once, though.



△ Part of Saturday's show was broadcast live on kids TV.



# A view to a queue

**A** quarter of a million people visited Nintendo Space World, making a certain amount of queuing inevitable. As most of these visited on the two public days on Saturday and Sunday, organisers introduced a limited entry system where everyone entering the show was given a badge, proudly displaying the time they had to leave the show (about three hours after they'd finally managed to get in).

The Japanese being an obedient ordered bunch, there was no need for burly security types to patrol the show, ready to throw out reluctant leavers – in fact the whole system ran with a communitarian efficiency rarely seen outside Japan, allowing the equivalent of the entire population of Norwich to happily see Nintendo's plans for 1998.

## You are here!

As you can see from the map, the enormous Makuhari Messe show hall was divided roughly into three. The left-hand end was for new N64 releases, the central bit for a large presentation arena and demonstrations of the 64DD and Game Boy Camera, and the far right third for Game Boy or, more accurately, *Pocket Monsters*.

We were surprised by the amount of space devoted to Game Boy *Pocket Monsters* until we found out that Nintendo had received over 100,000 applications for the special 51st *Pocket Monster* that was to be downloaded onto Game Boy PM carts at the show. So over-subscribed was this offer, that Nintendo were forced to run a lottery offering as many lucky winners the opportunity to download as they had slots in their special booths to do it!



△ The two far left sections are for N64 games, the middle bits are exhibition areas, and the right is for Pocket Monsters and Game Boy.

## The N64 Eager Waitometer

For each of the N64 games at the show, we've rated how much we're looking forward to the title on a scale of one to five. This mark is based on how good the game was looking and playing at the show, as well as how much more we're expecting from it by the time it's finished.

The **N64 Eager Waitometer**






**developer:** *Nintendo* **release:** *TBA* **status:** *Unknown* **price:** *TBA*

**PIKACHU GENKI DECHU**  
(I'm OK! says Pikachu)

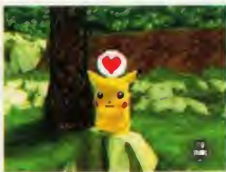
**B**ased on Pikachu, by far the most popular of the Pocket Monsters, *Pikachu Genki Dechu* is the embodiment of the speech given by Nintendo Japan president, Mr. Yamauchi, at Space World. Heralding a future where feats of technical polygon-intensive 3D wizardry give way to simpler, more intimate gaming experiences, Mr. Yamauchi envisaged a whole slew of 'interactive', 'communicative', 'nurturing' software. It's difficult even to call them 'games', because the emphasis is definitely on the nurturing side, establishing a relationship, for want of a better description, with the on-screen characters. *Pikachu Genki Dechu* is the first N64 title to realise Mr. Yamauchi's vision, the main objective of the game being to coax the eponymous character into trusting you.

The first N64 game to exploit the new hardware add-on, imaginatively dubbed the "Voice recognition unit", *Pikachu Genki Dechu* encourages the gamer to establish a relationship with the little monster by getting him (it?) to recognise your voice. At the outset, Pikachu is nervous and generally mistrustful of everyone. Which of course is the sensible option, nowadays, what with joyriding and housebreaking and... sorry, basically he's a bit nervous. Your job, as chief Pocket Monster befriender, is to use the headset to reassure the poor little thing. He reacts to the tone of your voice, and if you sound frightened, he will be too. If your little brother should happen to pass by and try to talk to your Pikachu, he'll get nervous and back off.

So you have to show him that your intentions are good and learn to relate to him correctly. The whole concept is one of (excuse the hippie overtones) growing up together. And if that sounds a bit weird to you, let us assure you that, with pets generally forbidden to the majority of Japanese youngsters, this is almost certain to follow in the footsteps of the outstanding successes of *Pocket Monsters* and *Tamagotchi*. And hey, let's face it, it's pretty cute.



Success!



△ **Success!**  
Pikachu seems to be forming a romantic attachment to you. That's, er, great.



△ As if giant real-life *Pikachu*'s weren't scary enough at the show...

◁ ...We also had to contend with the computer one talking to us. Weird.

## Tired and emotional

Being a '90s kind of monster, Pikachu has a whole array of emotions and sensibilities with which to entertain you. And, straight from the promotional literature (so you don't think we're joking), here they are:





developer: Imagineer release: March status: 60% complete price: ¥6980

## HOLY MAGIC CENTURY ELTALE

**H**ow much longer? Considering the fact that we first played *Holy Magic Century* back in June, the news that it's still only 60% finished and, strangely, still due out in March came as a bit of a surprise. Either that development figure is a gross underestimate or we can expect some fairly heavy release date slippage.

Unfortunately, Imagineer didn't seem to have arranged a special show version of their 3D RPG, and so an accurate assessment of how far things had progressed was a little tricky, given the ten-minute play slots we were allocated. However, we can say that the first level was looking lush with loads more characters to talk to and interact with.

Konami have picked up the European distribution rights and so we'll definitely be seeing what must easily be Imagineer's most impressive game to date. It's going to be great when it's out, it's just a question of when 'when' is.



Interior locations are handled well, but the game's still as far off as ever.

Attacked by malevolent turtles with mushrooms on their shells. Which is nice.

The N64 Eager Waitometer



developer: ASCII release: December status: 100% complete price: ¥7800

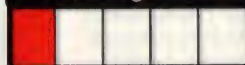
## AERO GAUGE

**D**readful beyond words' was the unfortunate assessment of ASCII's *Wipeout* clone. While your ships whip along at something approaching acceptable speed, the game's difficulty is derived mainly from the fact that the track only appears a hundred yards in front of your hover car. "Which way now?" Hang on, the CPU will have drawn the route in a minute.

The fact that *Aero Gauge* boasts five vehicles and four courses is irrelevant in the face of some horrendous programming and some unforgivable thefts from Pysgnosis's finest. It's out in December. Excited we're not.



The N64 Eager Waitometer



developer: Hudson Soft release: Out now status: 100% complete price: ¥5980

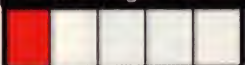
## DENRYU IRA IRA BOU

**T**he electric frustrating stick game was drawing big crowds at the show, presumably because a new series of its licensing TV show has just started on Japanese TV. The idea – as we explained – in issue 9 – is to move a ball around an electrified course without touching the sides. It's rather like those games at Sunday Fetes. YOU REMEMBER!

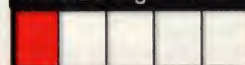
Out on the 19th of December, *Denryu Ira Ira Bou* is bound to excite the Japanese gaming fraternity to new heights, before never getting anywhere near a release anywhere else. Ho hum, can't say we're that disappointed.

It's hard to understand how Rev Limit looks this good in stills, but so awful in real life.

The N64 Eager Waitometer



The N64 Eager Waitometer



developer: Seta release: May status: 60% complete price: ¥6980

## REV LIMIT

**O**h dear. You can see why Seta haven't been rushing to promote *Rev Limit* – it's in a right old state.

Apart from the huge variety of vehicles to drive (we counted over 13) practically everything else about the game was either absent, dodgy or broken.

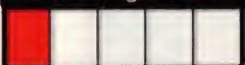
With only two playable courses (and only one more to come) and a screen resolution that would embarrass a Saturn, *Rev Limit* could really only fail in the car handling department to make a disappointment full house.

Unfortunately, the cars do indeed handle as badly as they look, with the game giving no feeling of speed and prompting the worry that the programmers at Seta might never actually have driven in real life.

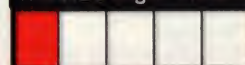
The game has three camera views and the option to turn your headlights on and off. The only good news surrounding *Rev Limit*, though, is that Nintendo might be taking it in house to give it a jolly good sorting out. We can but hope.



The N64 Eager Waitometer



The N64 Eager Waitometer





NINTENDO 64



64dd

Japan is holding its breath for it. Nintendo is banking on it. And here at N64 Magazine we can't wait to get our hands on it. At Space World, however, we could only peer longingly through a pane of glass at it.



△ It could've been ours. But James forgot to bring the glass-cutter.

# The ne

**T**he 64DD, which was only visible behind glass at Space World, appears to have mutated into something rather different to the straight disk drive add-

on Nintendo originally revealed at last year's show. It's not the hardware that's changed so much as the type of software Nintendo are creating for it.

When Nintendo originally exhibited the 64DD at last year's show, it was simply meant to provide an alternative way of getting games into your N64. Carts are fast and reliable, but 64DD disks would handle bigger games and be cheaper to produce. And a demonstration of *Super Mario 64* running off a disk rather than a cart seemed to back this up, along with talk of add-on disks for cart games.

But the twelve months since then have caused Nintendo to do a lot of serious thinking. Their traditional audience in Japan has moved on from the cheery world of Mario and his pals. The PlayStation now dominates the market for 'conventional' games, and few people seem interested in even the greatest N64 titles like *Starfox 64* and *GoldenEye 007*. And yet, Nintendo are still making enormous profits in Japan. How come?

The answer is *Pocket Monsters*, a Game Boy game that has both kept interest in Nintendo's eight-year-old handheld alive, and, along with Bandai's Tamagotchi, created a completely new market from scratch. Nintendo have cleverly seized upon *Pocket Monsters* and, through a

marketing and merchandising blitz, have turned it into the most successful game in Japanese history, outstripping sales of even *Super Mario Bros. 3*.

*Pocket Monsters* isn't a 'game' in the traditional sense, however. It's sort of a cross between a Tamagotchi 'virtual pet' and an RPG, allowing you to nurture a monster and then fight battles with him against your friend. And it appeals to a quite different audience to ordinary Nintendo games – a younger audience, of girls as much as boys. And it's this audience that Nintendo is now going to try to woo to the N64 using the 64DD.

Most obviously, *Pocket Monsters Stadium* is a blatant attempt to persuade *Pocket Monsters* players to buy N64s and 64DDs. It includes a special Controller



△ The hardware is certainly a giant leap forward for the Nintendo 64...

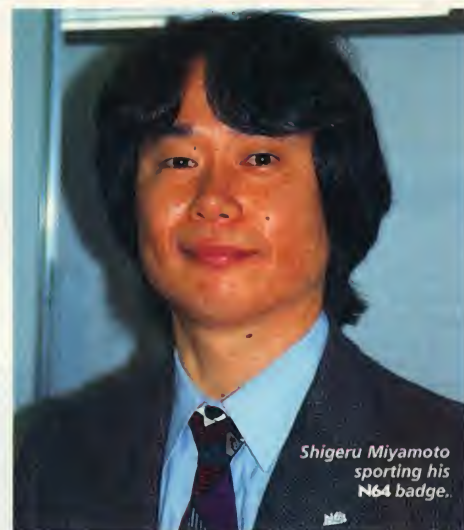
...but the software – so far at least – is, erm, a bit weird.







There are two men at Nintendo who hope they can see the future. One looks after the money and one looks after Mario. It's vital for all of us that both of them get things right.



Shigeru Miyamoto sporting his N64 badge.

# Ahead of the game?

**W**hile Nintendo employ hundreds of highly talented people across the world, there are two men at the top who, more than anyone, are responsible for Nintendo's continued good health. Hiroshi Yamauchi is the businessman behind Nintendo's transformation from a small Kyoto playing cards manufacturer to the world's leading computer games giants. Shigeru Miyamoto is the games genius whose work on arcade and home machines, from *Donkey Kong*

in 1981 to *Super Mario 64* in 1996, has constantly redefined the state of the art.

While Hiroshi and Shigeru have completely different personas, much is demanded of them at Nintendo's annual show. Yamauchi must deliver a speech outlining the current state of the company he leads and its future direction, and Miyamoto must show that he and his co-workers can keep the hits coming. **N64** Magazine was at Space World to hear the two men speak. This is what they had to say.

## Hiroshi Yamauchi

**S**peaking on the first day of the show, to a hushed throng of shareholders, journalists and gamers, Yamauchi gave an idea of quite how far Nintendo were preparing to change in the next couple of years. The speech itself lasted about an hour-and-a-half, but its main thrust can be distilled down to a number of major points.

### Yamauchi on: the state of the N64

The N64 has done well in America but after initially strong sales, stalled in Japan. The lack of software has been a

problem but simply providing more is not the answer.

### Yamauchi on: the games market

People are becoming tired with the same old titles. Very few games offer anything new and, importantly, very few games producers are making any money from them. We believe that if there were only a tenth of the current releases (on all formats) then the situation would improve considerably.

### Yamauchi on: the way forward

The biggest game phenomenon in Japan is *Pocket Monsters*, which has

outsold everything that we have ever produced. We have analysed this game and found that it contains four key ideas which we think will form the basis of the software industry's future. These are:

### Nurturing

The first nurturing game was the Tamagotchi. Nurturing games require the gamer to nurse a virtual entity and care for its growth and development. The 64DD game *Cabbage* is an attempt to take this idea one step forward. It's a type of game that







# HOW TO...

# infiltrate a Japanese games show

Based on our recent experiences at Space World '97, we here offer a comprehensive guide to the job of reporting (fairly) live from Tokyo.

by James Ashton



## 1 Getting there

A number of flight options are available to you. If you're sensible, you'll take the Virgin A340 Airbus Heathrow to Tokyo Narita direct – around £800 and a mere 12½ hours in the air.

If you're not so sensible (or you're buying your own fare), you might consider the Singapore Airlines Boeing 747 via Amsterdam and Singapore – cheaper at £580, but a hefty 18 hours' journey time.

If you're slightly deranged, jump aboard the 'fairly reliable' Aeroflot propeller-driven Cold War crate via Moscow, Murmansk and Vladivostok – £200 (or twenty cows and a pair of

Levis), two days' journey time, with the acquaintance of a vodka-soaked potato salesman from St. Petersburg optional.

### Flight tips

- Tripling your fare to well over £2000 will allow you to upgrade to First Class and enjoy up to six inches more leg room. The food will still, of course, present significant problems for your alimentary canal, but the stewardess won't necessarily stare at you as if you've just shot and eaten



◀ That's the view out of an A340 Airbus window. It's Siberia.

their mother when you ask for another packet of peanuts at snack time.

- Be prepared for the noise aeroplane vacuum loos make when they flush. DO NOT press the button and be so terrified at the resultant 'jet plane crashing' roar that you stumble semi-clothed backwards through the door into the arms of an understandably surprised Japanese businessman.



## 5 Advice for the hungry

On display in the windows of nearly all Japanese restaurants are highly-realistic plastic mock-ups of all the dishes on the menu. If you speak no Japanese, a quick trip outside with the waiter and some accurate pointing will secure you lunch.

### Useful food tips

● Japanese food is fantastic. But then, considering that there's virtually non-stop cooking on TV, there's no excuse for it not to be. Even their beer is superb. You'll probably put on weight within minutes.

### Useful phrases for the hungry

That one please. それ お ぐだし  
It is cooked isn't it? すれ ぬあ けや とうってる いいますか?  
Oh right. But is it dead? ああ そ ぬあど のとりぶろ せす かて すばらし  
No, that's fine. But do it humanely, eh? いざりす から おん ロクスタ せしよ

## 6 Getting into your show



Japanese hell would probably be a big public event with no carefully arranged system of queuing. Computer game shows are extraordinarily popular, and if you don't

◁ Once you're in, it's every man for himself. "I think I was first, thankyou."

want to spend a life-draining aeon in a queue that would make the service in a Russian bakery look speedy, it's best to try to pre-register a press ticket in advance.

Oh, and if you're afraid of incurring animosity when you march to the front, press pass in hand and go straight into the show, don't worry at all – "another mad foreigner missing out on all this lovely queuing" tends to be the typical Japanese reaction to such a move.

### Tips for quick entry

● While the show organisers will be unfailingly polite, if you haven't got good credentials, they might think it better for you to experience that lengthy queue after all. Take plenty of identification with you just to be completely sure.

● Wear your embarrassingly large press armband at all times – unless you need to take covert photographs of secret exhibits.

## 7 Show etiquette

You'll be unsurprised by now to find that Japanese computer game shows are as well organised as the rest of the country. Instead of the mad set-dressing and gimmickery associated with American and UK shows, in Japan it's the games – and a good queuing system – that get priority.

Each game will have a set number of monitors and, usually, a helper for each available play space. The length of time you get on each game is carefully monitored and it's distinctly 'bad form' not to move off immediately when prompted. This isn't a problem when you're playing a Seta game, for instance, but it's a distinct pain if you should happen to be engrossed in one of Nintendo's finest. If you want to play some more, you've no choice but to join the back of the queue and start again.

Nippon relations. Unless it's Seta. They're probably used to it.

● The majority of game 'helpers' are attractive young Japanese ladies, often dressed in game-themed (and ever-so-slightly risqué) costumes, with a varying knowledge of the games they're actually demo-ing. Getting deliberately stuck in a game and asking these beautiful young things to help you out can liven up the duller of mah jong sims.

That's the back of Max's head. Oh, and Zelda's menu screen.



△ "No, you idiot. It's this button for the comedy nose. Cretin."

△ Very helpful, she was. Showed us all the controls.



◁ This young lady was demonstrating Wild Choppers. (Insert your own gag here.)

Yellow plastic shorts and blue back packs are all the rage.



### Show tips

● Being as civilised a country as it is, it is considered impolite in Japan to show anything less than polite enthusiasm for a show game. Dropping the joypad after a minute and walking off exclaiming "What a steaming great dumper!" will not do anything for Anglo-



### Useful phrases at the show

I'm a British rock star, you know. いざりす から おん ロクスタ せしよ  
I know Shampoo personally. シアムプ わ ともだち でしよ  
What time do you finish here? のんし に おわります か  
I'll see you later, then. しゃ また ね